



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

It was in the indulgence of a mere whim, therefore, that Chaucer played with the name of one of his favorite authors. The name Boccaccio may have struck his ears as cacophonous; it was certainly very un-English, more than usually foreign-sounding. Then, too, it was (to the scholar) a plainly significant name, and, what was still more interesting, its significance was amusing. At all events, here was a name full of temptations for one inclined to genial roguishness. Moreover, there was at hand just the desired vogue-word by which this foreign name might be recast, so as to reflect its translation in a euphonious and classical form. And so it was done. *Boccaccio* was understood to be a masculine formation for the corresponding feminine pejorative *boccaccia* (derived from *bocca* 'mouth'). It therefore suggested 'a mouthy person,' '*persona maldicente*,' 'a loquacious, noisy advocate' whether good or bad; chiefly bad, or at best troublesome. Now the English society of Chaucer's day included a class of noisy, popular advocates, wordy fanatics. It was a class of earnest but often impertinent loquacity; a class that preached much, and often to good purpose—but preached incessantly. Chaucer took the radical syllable *loll*, which had come to designate activities of the tongue (see *N. E. D.*), to serve as an effective equivalent of the *bocca* in the foreign name. Or, which comes to the same thing, he passed directly from *lollard* or *loller* to *Lollius*, by the simple process of Latinization. It made a good name, and it could not harm his beloved author.—*Twenty minutes.*]

15. "Goethe's Successors in Italy in the Nineteenth Century." By Professor Camillo von Klenze, of the University of Chicago. In the absence of the author, the paper was read by Professor A. R. Hohlfeld.

[The 18th century witnessed an ever increasing interest in the Middle Ages. As early as about 1750 Horace Walpole re-awakened love for Gothic Architecture by his villa in the Gothic style at Strawberry Hill on the Thames. In 1772 Goethe published his essay *Ueber altdeutsche Baukunst*. In 1774 appeared Herder's *Auch eine Philosophie der Geschichte zur Bildung der Menschheit*, in which he clamored for the emotional power and depth of the Middle Ages, and from 1774 on Thomas Warton put out his *History of English Poetry from the Twelfth to the Close of the Sixteenth Century*. More important than all these, Wackenroder's *Herzensergiessungen eines kunstliebenden Klosterbruders* saw the light in 1797. Here passionate preference for mysticism and religious art found expression. Soon after new views of art were preached by the brothers Schlegel, especially by Friedrich in his *Gemäldebeschreibungen aus Paris und den Niederlanden in den Jahren 1802-4*. At the same time, i. e. 1802, Chateaubriand formulated his intense love for Catholicism in his *Génie du Christianisme*. Pictorial art began to be deeply

affected by these views. In Germany arose the school of painters known as the "Nazarener"; who pleaded for depth of religious feeling in painting. A generation later, in 1848, the "Pre-Raphaelite Brotherhood" was founded in England. This whole movement implies comparative neglect of, sometimes even hostility towards, classical art, and hence an attitude essentially different from that of Winckelmann, Raphael Mengs, Cochin, Goethe, Meyer. It not only means a revival of interest in the art and the ideals of the Middle Ages,—it carries in its wake a love for the picturesque, as contrasted with what the Germans call "das Plastische," which was virtually non-existent in former generations. Hence towns in Italy, such as Perugia, Assisi, Siena, and others, which the 18th century neglected or despised or at best regarded as interesting curiosities, now became the objects of the deepest admiration and veneration. More than any other, Venice, particularly since the appearance of Ruskin's works, is looked upon in an entirely new light. Even cities like Rome, the goal of travelers ever since the Middle Ages, now reveal beauties never dreamed of before. Bologna on the other hand, the seat of the 17th century school of Eclectics, is looked upon with much less favor than in the preceding century; for Sir Joshua Reynolds and especially Friedrich Schlegel had taught their contemporaries contempt for the Bolognese Masters.

Moreover the new principles in art-criticism and in "Kultur-Geschichte" help to destroy the old prejudices. Taine and others teach men to look upon every civilization and every form of art as exemplars of human development and hence as possessing a distinct *raison d'être*. Every nook and cranny of Italy grows more and more important and fascinating as the expression of forces in nature or human life. It is felt that no country so well repays detailed study, for no country has produced so many communities with distinct tribal characteristics. The comparatively narrow Italy of the 18th century, even of Goethe, becomes a treasure-house of information, of suggestion, of inspiration, not merely along a few well-defined lines, but in every conceivable direction.

Madame de Staël's *Corinne* (1807) and the third and fourth cantos of *Childe Harold* (1816, 1818) stand out as two of the most notable representatives of hundreds of descriptions of Italy published during the first decades of the 19th century. Both authors were essentially ignorant of art, but both skillfully cast an elegiac glamor over Italy which made her appear infinitely more attractive than she seems in the great learned works of the 18th century, such as Lalande's and the Abbé Richard's. The devastations of the French troops during the Revolution had changed her face, as we can best learn from the letters of the famous French pamphleteer Paul Louis Courier. She indeed seemed a Cybele and to a sentimental generation became more attractive than ever. Perhaps the most delightful and in a sense the most significant expression of the "romantic" attitude towards Italy is Th. Gautier's *Italia* (1852). While the 18th century regarded

Venice essentially as something curious but unsatisfactory, Gautier revels in her indefinable charm and finds it impossible to tear himself away. His whole book is a hymn to the city of the Doges and tells little of the other parts of the peninsula. The first in brilliant fashion to utter in a discussion of Italy the new views on art which were more and more gaining ground was Stendhal in his *Histoire de la peinture en Italie* (1817). Here the Bolognese school is frankly neglected in favor of the early painters. English-speaking readers need merely to be reminded that Ruskin published the first volume of his *Modern Painters* in 1843 and thus definitely established a new standard for England.

The immense upheaval of historical studies so characteristic of the 19th century was bound to leave its traces on the interpretation of Italy. Among the works which deserve mention here, the most remarkable is Gregorovius' *Wanderjahre in Italien* (1856-77). The famous historian, to whom Italy was familiar in every detail, by dint of delightful descriptions based on vast historical knowledge, calls attention to many places generally overlooked by travelers, or in a new spirit interprets others better known. The desire to save from oblivion spots of minor importance guides the pen of the large majority of modern writers like J. A. Symonds and especially Paul Bourget. It is precisely those small towns mouldering in some forgotten corner of the peninsula, fraught with venerable reminiscences and hence full of "atmosphere," which attract the modern mind. We see the same instinct revealed here which we so often find in the modern interpretation of nature. Not vast vistas, such as the 17th century liked, seem attractive: men prefer to turn to the study of exquisite detail.

Yet this ambition to overlook nothing of merit may be coupled with a large point of view and may become part of a large and life-giving principle. Hippolyte Taine in his *Voyage d'Italie* (1856) tries to explain every city of any artistic or historical importance as the expression of social forces. Hence his book is one of the most characteristic of the modern spirit. The 18th century recognized only one art-ideal, the "classical." Taine makes us feel that almost every form of art has its fascination and every one certainly has its *raison d'être*.

Yet even the ideal represented by Goethe has survived. Viktor Hehn in his book *Italien* (1879) is almost as intolerant of the Middle Ages as Goethe, but like Goethe he tried to understand the peninsula and its inhabitants as the necessary products of mighty forces in nature, and reveals astonishing geological, botanical, and zoological knowledge maturely blended with profound acquaintance with the classical literatures and with Goethe.

Goethe's Italy, then, was comparatively small. But the famous record of his sojourn in the South remains by far the most profound expression of the Winckelmann-Cochin view of art. It is more. By his interest in botany, osteology, and geology Goethe became the forerunner of those modern travelers who aim to understand a country as the result of forces

in nature, before they attempt to judge of it. Of forces in nature, I say. The best of them try also to understand it as the fruit of social evolutions. Hence his book is not the final work on the subject, although it everywhere shows the imprint of a sovereign intelligence. The final description of Italy would combine Hehn's, Gregorovius', and Taine's methods and would have for its author a person of Goethe's power.—*A ten-minute abstract.*]

16. "Erasmus Roterodamus in his Relations to Martin Luther and Philip Melanchthon." By Professor Ernst K. J. H. Voss, of the University of Wisconsin.

[A pamphlet called *Vrteyl Doctor Martin Luthers und Philippi Melanchthoni von Erasmo Rotterdam* 1523 (Br. Mus. 3915. bb. 13), which the writer intends to publish, throws light upon the chief differences in opinion and character between Erasmus and both Luther and Melanchthon, once his most ardent admirers. The correspondence between Erasmus and Luther and Melanchthon has been collected from the year 1519 up to 1526, when Erasmus wrote his last letter to Martin Luther.—*A ten-minute abstract.*]

17. "Chaucer's Use of Certain Verse-Tags." By Mr. Charles M. Hathaway, Jr., of Columbia University. [Printed in the *Journal of English and Germanic Philology*, V, 4.]

[Phrases such as "There nis namore to seye" are characteristic of mediæval literature. They are natural emphasis-devices of colloquial storytelling. Chaucer at first uses them merely to fill out lines, but develops the capacity to make them indispensable.—*Fifteen minutes.*]

This paper was discussed by Professors L. F. Mott and S. W. Cutting.

The Association adjourned at half-past four o'clock.

#### PAPERS READ BY TITLE.

The following papers, presented to the Association, were read by title only :

1. "The Relation of the Seventeenth Century Character to the Periodical Essay, and through it to the Novel." By Professor Edward Chauncey Baldwin, of the University of Illinois. [See *Publications*, xix, 1.]